

# The Washington Herald

Society and Clubs Section-

WASHINGTON. D. C., SUNDAY, FEBRUARY 19, 1922.

# DRAMA AND MUSIC SHARE THE FOOTLIGHTS OF WASHINGTON

## Galsworthy Drama And an Irish Play On Week's Boards

"Greenwich Village Follies" Appear at Poli's for a Week's Engagement.

■ WO dramatic offerings of almost classic stature, interspersed with a visit from the mirthful and musical "Greenwich Village Follies," is the theater outlook in Washington this week. Galsworthy's "The Skin Game" comes to the Garrick, the Irish Players open at the National tonight in "The White-Headed Boy," while Poli's will house the Greenwich Village extravaganza, also beginning

NATIONAL.—The Irish Players from the Abbey Theater, Dublin, in Lennox Robinson's widely discussed and applauded comedy, "The Whiteheaded Boy," begin at the National Theater tonight for a week's engagement under the direction of Charles Dillingham. The company includes Maire O'Neill, Arthur Sinclair, Sydney Morgan, Arthur Shields, Maureen Delant, Norah Desmond, Joseph A. O'Rourke, Harry Hutchinson, May Fitzgerald, Suzanne McKernan, Gertrude Murphy and Christine Hayden. White-headed Boy" is said to be a crowded sequence of droll and natural pleasantries

GARRICK.—William A. Brady's presentation of John Galsworthy's play, "The Skin' Game," comes to the Garrick tomorrow night. Jane Grey, the well-known American actress, will appear in the famous role of Chloe Hornblower and she will have in her support a distin-guished group of English players including Reginald Dance, Alice Wyse, Audrey Cameron, Boulton, Russell Sedgwick, Francis Arthur C. Crosby, Lister Williams, Walter Jackman, Frank Snell, Nora Nicholson, Lindon Lang and Ulric Collins.

POLI'S Many striking novelties will be found the third annual production of the Greenwich Village Follies which will be presented at Poli's Theater tonight. This production is said to be a glittering, galloping show, a duplicate of the American Montemarte. One of the distinct hits of the show is the Last Dance, done by Gretchen Eastman and Donald Kerr, and very amusing is the travesty on this Last Dance in which Joe E. Brown and Gordon Dooley appear.
Among the principals are Ted Lewis, Irene Franklin, Joe E. Brown, Ula Sharon,

MORE-THAN-USUALLY brilliant vaudeville panorama opens up in ton this week. Singer's Midgets-30 in number-will headline the B. F. bill, while the Belasco announces Alexandra Carlisie in "The Yellow Ticket," Thelms, a mystery, sharing chief positions. Notable bills are also listed at the Cosmos and

B. F. KEITH'S. The world-famous Singer's Midgets will be the chief attraction at Keith's Theater this week, commencing tomorrow, Thirty they men and women, and elephants, lions, s and other captive and tamed animals are the galaxy. The added attraction will be Herman, "The Black Laugh." Other acts melude Leo Donnelly with Millicent Hanley in Tis and Tisn't;" Sylvia Clark in songs; drome clown Toto: Wayne Beeman and Alma Grace in "You'll Be Surprised"; Millicent Mower in "The Spirit of Melody," and the regular house numbers.

BELASCO...Alexandra Carlisle, recent star of "The Country Cousin," in a condensed version of "The Yellow Ticket," will be co-starred at the Belasco this afternoon, with Thelma, who offers diversion, mystery and amazement in an offering entirely new to vaudeville. The supporting bill includes Percy Wenrich, song writer, with Dolly Connolly, in new numbers and old; Carl McCullough in original stories; Regal and Moore in acrobatics; the Lunatic Bakers; Jack Horton and Mile. La Triska in a dancing specialty; the McCormacks in a stepping act; the Shubert News Weekly and the Pithy Paragraphs.

STRAND\_The Strand for the week beginning today offers three headliners. The first is the musical comedy star, Grace Cameron, supported by a talented company, in a series of humorous character song impressions. The second is the musical farce, featuring Batchelor, Vert and Kramer, "Let's Go." Third in importance is Bravo, Barra and Trujillo in a Spanish Gypsy Revue. Others appearing are Al Libby, eccentric cyclist; Monti and Parte in a musical serenade, and the photodramatic offering, "Little Miss Smiles," starring Shirley Mason, supported by Gaston Glass, George Williams, Martha Franklin, Arthur Rankin and Sidney

COSMOS-William Brandell, the vaudeville proicer, will present Jack West, with Clyde Kerr and company in "The Love Nest", as the big feature of this week's bill at the Cosmos. Other features will be Rolls and Royce in genuine entertainment; "Sheik of Araby," a love idyll of the Orient; Julia Kelety, musical comedy star; Burke and Burke in "The Messenger Boy;" Dobbs, Clark and Dare, in "Vaudeville Remnants;" Frank Mayo in the Universal picture, "Across

URLESQUE continues to captivate its devotees with a pair of unusual and attractive offerings. The Gayety houses James E. Cooper's show, "Keep Smiffing." while the Capitol offers a week's run of "The Monte Carlo Girls."

GAYETY-James E. Cooper's "Keep Smiling" ens at the Gayety this afternoon. This season a new offering is given with "Keep Smiling." Bert Lahr and Harry Kay are co-starred. A huge surprise scene is one of the most elaborate ever presented in burlesque. There is also a wealth of music and pretty songs, uproarious costumes, and elaborate scenery. The book and melodies are by William K. Wells. Supporting Lahr and Kay are Adele Ferguson, Mercedis La Fay, Emily Dyer, the Three Jolly Bachelors, and Charles Wesson.

CAPITOL—One of burlesque's most popular attractions, "The Monte Carlo Girls," will open a week's engagement at the Capitol Theater today. Thomas Sullivan is responsible for the production. While a few of the Monte Carlo veteran principals are members of the 1922 attraction, the cast for the most part is new. Miss Sarah Hyatt, burlesque's most beautifully gowned and talented prima donna, and Arthur Lanning, generally conceded to be burlesque's most forceful straight man, are among those principals



#### WHAT'S WHAT IN NEW YORK. BY WALTER F. EBERHARDT.

NEW YORK, Feb. 19 .- Openings

this week are Irene Bordoni in "The French Doll; "The Rubicon," with Violet Heming; Mary Shaw in "Mrs. Warren's Profession," and "Captain Appleiack" in the latest

offspring of Sam Harris whose lexicon, apparently knows neither the word "failure" nor "depression." His latest golden entry is a rictous mixture of hokum, romance, adventure and thrills for only two classes. of people: those under 40 and those over 40. Boys in Prince Alberts and bob-haired girls will enjoy equally with boys in corduroys and girls with coiffures the sight of Wallace Eddinger strutting around as bold Captain Applejack who pi-rated the seven seas and feared naught, not even the stacked deck of cards which he carried himself

sheer enjoyment the dual impersonation of routine-bored Ambrose Applejack and the pirate captain stand silhouetted above any-thing else the present season has produced. As for this pirate charis sailing and he is as apt as not to reply: "There's naught like good grog." Such a thing as prohibition means nothing to him outside the

uccess for reasons not quite com-rehensible. The staging is magprehensible. The staging is magnificent. Tommy Mostol is an engaging comedian, Jimmy Nervo, in the last few minutes, gives a good acrobatic dance a is Nat Nazzaro. Edith Gould Kelly and Harry Pilcer sing and dance—the latter well. The same of the

The New York Symphony Orchestra an, you made me cry."
will be heard in its final concert this season in Washington when Albert Coates, the guest conductor, will also make his farewell appearance for the season in the New National Theater.

Therefore, Efferivery 21 at Rachmaninoff, the planist, will be Tuesday afternoon, February 21, at 4:30 o'clock. Mr. Coates is scheduled to return to England early in March to return to England early in March Theater Tuesday afternoon, February to resume the concerts of the London 28, at 4:30 o'clock, under the man-

# NOTES OF THE WASHINGTON STAGE

George Bernard Shaw who believe him depable of any mood may have some difficulty in conceiving that eccentric in a lachrymose condition, but that he can and has shed tears is the testimony of Maire O'Neill of the Irish Players from the Abbey Theater Dublin who heging a week's Theater, Dublin, who begins a week's

in London, I appeared in the role of The (Woman' in Mr. Shaw's 'Blanco Posnet.' He was in the audience one night, and I soon became aware he was following my work closely. the end of the performance, he made his way back stage and to my dress-ing room, the door of which he

saluted with a mighty thump.
"I greeted him with some sur-prise, for it is unusual for Mr. Shaw to come, back at any time except at rehearsals, and was still further three mile limit.

"Pins and Needles," Albert de Courville's far-famed London Galety revue has scored something of a revue has scored something of a an entomologist might stare at a new

Rachmaninoff, the pianist, will be heard in recital at the National agement of Mrs. Wilson-Greene.

Even the most ardent admirers of | An American boy who has become when the faculty of the college in-

Theater, Dublin, who begins a week's engagement at the National tonight in Lennox Robinson's comedy, "The White-headed Boy."

To be sure, there was a woman at the bottom of it and she was Miss determined on a mustcal career. His determined on a mustcal career. His sure is the stalls it in this sure in the symmetry with It was a long stiff fight to suc-"Many, of George Bernard Shaw's plays had their premiere at the Abbey Theater, and I have played in a number of them. In this way I early became acquainted with him and have counted him among my sincere friends for years.

"A few

college. His father feit sure that his son had given up all thoughts of a musical career, because young Lewis no longer talked music at home, but seemed very enthusiastic about the opportunities his business college course was giving him. The father received a great surprise

#### Shaw's Stage Vogue 27 Years Old.

When one stops to think of it.

markable. On February 27 the New York Theater Guild will be-New York Theater Gulid will begin producing his latest play, "Back to Methuselah," a play so long that it has to be acted in three sections, each one being played for a week at a time. It will be necessary to go to the theater three weeks consecutively to see the whole play.

On April 25, 1895, Richard Mansfield opened the returnished Garrick Theater with "Arms and the Man." He had, however, produced this play the previous the Man." He had, however, produced this play the previous autumn, at the old Herald. Square Theater, Thus something over twenty-seven years have classed since the first Shaw play was mounted in America.

Later he left Circleville for New York to seek a theatrical engage ment. His first success came in first annual production of

first annual production of the Greenwich Village Follies of 1919,

When John Galsworthy's tragic-comedy, "The Skin Game," made its appearance in London, the British critics immediately discovered in it a great and mystic significance as "war play," although the late pleasantness in France is not e mentioned once in the drama. in its story of the tragedy and ruin wrought by a domestic war and hate, with the innocent cause of the conflict entirely forgotten at the bitter end. the allegory hounds have a savory and succulent morsel for their nourishment.

Mr. Galsworthy protested that he had no such thought as a war allegory in mind in writing "The Skin Game." The allegory sharks simply smiled and went their way serene, The aristocratic Hillcrists were said to be England; the upstart ambilious, grasping Horn-blowers, Germany; the ruthlessly evicted and homeless Jackmans were Belgium, and that was all there was to it.

the rights of small neighbors, even if that promise was purely oral. But Hornblower's reply sounds very much like contemptuous allusions to scraps of paper when necessity presses.

After that, it is war to the finish, war in which the cause of the combat, is forester. crats. The Hillcrists remind the Hornwar in which the cause of the combat is forgotten, and in which the trasic price of a blighted life is paid by in who is, in effect, a helpless

#### Current Amusements At a Glance.

National—The Irish Players in The White-Héaded Boy." Poli's—"The Greenwich Vilage Follies." Garrick—Galsworthy's "The Skin Game," with Jane Grey,

B. F. Keith's-Vaudeville Belasco-Vaudeville. Cosmos-Vaudeville and pic-

Strand-Vaudeville and pic-Gayety—"Keep Smiling." Capitol—"The Monte Carlo

Girls."

Palace-Viola Dana in person nd in "The Fourteenth Lover." and in "The Fourteenth ! Metropolitan-Norma madge in "Love's Redemption. Rialto—Betty Compson in "The Law and the Woman." Columbia—"The Four Horsemen of the Apocalypse." Crandall's-Jackie Coogan in

#### SINGER'S MIDGETS IN PRIVATE LIFE

Singer's Midgets, who appear this week at B. F. Keith's, are of their size, an able and talente group of citizens, some of whom have attained a considerable measure of distinction. Carl Florian, the leading man of the troupe, for example, is a graduate of the Conservatory of Music in Vienna, and plays six instruments. Vincent Tathere was to it.

The Hillcrists are portrayed as regardful of traditions, inheritors of the land, averse to change. The Hornblowers are barbarlans in the neighborhood, without background and eager to display the power of their wealth, and at the same time to vent their spite against the aristoin height from 28 to 39 inches and

> The midgets carry with them a has a dog, and there are twenty

### Theater Profanity Has a Real Value In Stage Writings

#### Best Swearing of the Season Saves "The Dream Maker" From The Storehouse.

#### By EARLE DORSEY.

NE of the most polgnant hilarities of the past week was the effort of the criticsboth professional and lay-to stain and isolate the germ of drama that gave polse, interest and frequent charm to the play "The Dream Maker" that William Gillette brought to the National for six nights and the

Having placed the opus under ether the corps of analysts were unanimous in agreeing that, to a thoroughly astonishing degree, "The Dream Maker" lacked all the necessary dorsal and wewtral constituents and yet, despite its obvious lack of machinery and purpose, it frequently lived and moved and had its being. Most of the eminent vivisectionists, confronted with the necessity of a press-time diagnosis, stated the facts and let it go at that.

It is my later opinion that "The Dream Maker" achieved much of its semblance of vitality from the incessant patter of profanity-some of it almost classic-that showered from the dialogue of the chief or Gillette characterization. The clerical school of dramatic criticism frowns greatly on the use of such material and viewed from the standpoint of fine playwriting, profanity becomes mere trickery. It is simply a means toward an effect and effects are always secondary to thesis.

However, it was manifest that "The Dream Maker" greatly lacked thesis and the playwright had sense enough to see that his effects must disguise this shortcoming. So he resorted to profanity-much and lurid profanity-and he reaped the reward his prescience deserved. Instead of "The Dream Maker" revealing its flaws it recked with a rare, rich and racy profanity. Instead of admitting its manifest weaknesses it awore without ceasing at its audience and sent them home to tell the neighbors. The profanity, by all odds, was the best profanity heard this

Young playwrights should remember this. Never and the righteous and their frowns. If your play lacks theme and is devoid of basis use lots of cusswords and wait for the royalties. The cuss-words give it that Worcestershire flavor and lend it that hair-on-the-chest atmosphere. Cuss loud and long and the right-thinkers will reward you!

is downright unfortunate that the late "Smile Week" came and went without the compilation of some symposium that would contain the expressions of the nation's notables on that epic interval. Purely for amusement I compiled a private list from the news of the day, but it was done half-heartedly and is woefully incomplete. It contains, in fact, but three expressions, to-wit: Those of Woodrow Wilson, Arthur Brisbane and George Jean Nathan, the drama critic

Mr. Wilson's statement, on being asked to smile in print, was: "I can imagine nothing more silly," or words to that effect. Mr. Brisbane, with his flair for the trench-

ant, remarked, in general

it's impossible to the Mr. Nathan, with unsecustomed nerlouspets held that "the smile in an aristocrat; the langer

Thus ends the sligs competition and speech I personally conjected on "Smile Week," but by rare good fortun-Dr. Nathan's further remarks, copiously aired in a recent issue of "Judge," can be reproduced here with profit.

"Although there is more threatrical to be made out of laughter than out of smiles, this does not prove that laughter is superior to the smile any more than the fact that there is more money to be made out of 'Don't Kiss Me on the Nose, Dearie; My Dog Has Spanish Blood. than out of 'Sardenapale,' proves that Berlin is superior to Berlioz. The smile is the true aristo crat of dramatic literature; the laugh is the peasant. The smile is a child of the intelligence: the laugh is a child of the belly. 'Gentlemen smile their valets laugh,' wrote Lord Chesterfield. Christ smiled, but did not laugh. We know from the records that Caesar and Napoleon smiled, but there is no record of their laughter George Washington, it appears, smiled; many Presidents, since, laughed.

"One laughs at Topsy, 'Charley's Aunt' and Henry Cabot Lodge, much as one laughs at a man who sits upon a tack; but one smiles at Tartuffe, 'The Last Night of Don Juan' and Arthur Balfour, much as one smiles at something wistful in its superjority. They smile in Downing Street; they laugh in the slums.

STODDARD TAYLOR, who now manages the destinies of the Garrick, has been forced to admit that theatrical conditions are not altogether ideal in this year of grace, 1922, though Mr. Taylor would doubtless point to the fact that the latter part of 1921 was even worse when you come right

Having struggled through a trying and burdensome array of drama and near-drama at the Garrick since the season opened last Septem ber, and having found his theater, on several occasions, devoid of any play at all, Mr. Taylor has conceived a remedial idea, which, in its single manifestation thus far, is working to his theater's and the public's joint advantage.

To come to the point, Mr. Taylor enjoys a wide acquaintance among dramatic impresarior of the republic and he enjoys likewise a generous prestige as a judge of Washington and its dramatic desires. Equipped with this standing he has devoted himself to the business of going bond among the impresarios for the proper recep of their good plays here in

He has, to particularize, succeeded in convincing William A. Brady that Washington desires and will profitably patronize Mr. Brady's production of Galsworthy's "The Skin Game," and Taylor has personally vouched for the fact that "The Skin Game" will show the proper returns at the box office if brought to the District of Columbia for a week.

Washington in the original itinerary of "The Skin Game's" road tour. Just why he omitted the Capital is difficult to understand, but at all events Washington was not to see "The Skin Game." Having been convinced, however, of the value of the journey-on aesthetic grounds, at least-the Rev. Brady agrees to the request and fixes up the matter with the Shubert booking office. Having been shown its obligation in the matter it is presumed the Capital of the United States can be left to do the rest.